

**From Communities of Innovation to Commoning
Examining modes of collaboration in interdisciplinary artistic research at the
KreativInstitut.OWL**

How can researchers from different disciplinary backgrounds working in competing institutional structures find a common basis for collaborative work? How can a team of researchers be organised to drive innovation in service of a common goal, as in Communities of Innovation? What is the feasibility of applying learnings from Commoning models of artistic production in a public-funded research institution? How can academic institutions contribute to the nourishment of an active artistic and discursive exchange outside their own institutional context? What role can artistic research take in responding to “hyperobjects” (Morton) such as the climate crisis? How can artistic researchers communicate the value of their work, both to other researchers working outside their own discipline, as well as to a non-academic audience?

This presentation proposes possible models of inter-disciplinary collaboration in the field of artistic research, drawing on theories including the management model Communities of Innovation (CoI) and practices of Commoning displayed by contemporary art collectives. It will take as its case study the newly founded KreativInstitut.OWL, a joint research institution from the Hochschule für Musik Detmold, the Technische Hochschule OWL and the Universität Paderborn, bringing together researchers from digital composition, sound design, media production and music informatics.

In particular, the artistic research activities of the working group “Media Ecologies” will be presented as a potential model for developing and sustaining research enquiry outside the boundaries of a particular discipline in the service of a common research interest – ecology and the climate crisis. Current research focuses inside the group include post-humanist perspectives on the voice; the development of a visualisation tool for energy consumption of digital media; and a cross-species listening project with mycelium materials. The presentation will then give an insight into the working methods and preliminary results of these research projects, draw out learning opportunities for collaborative research, and suggest new presentation formats for interdisciplinary projects.



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Samuel Johnstone is a composer and researcher based in Berlin. He has completed studies in Music and Ethnomusicology at the University of Oxford and at the School of Oriental and African Studies, London, as well as undertaking composition studies at the Hochschule für Musik in Dresden with Professors Stefan Prins and Manos Tsangaris. In his artistic practice, he is interested in using sound to investigate ecological and decolonial strategies. He has produced



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works for Ensemble UnitedBerlin, El Perro Andaluz, Konzerthaus Berlin, Hellerau Festspielhaus, Frequenz Festival Kiel and the Deutsches Hygiene-Museum Dresden. He is currently an Artistic Research Associate in Digital Composition & Sound Design at the KreativInstitut.OWL, Hochschule für Musik Detmold, Germany.